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## CHAUCERIANA

### I. THE BOOK OF THE DUCHESS AND GUILLAUME DE MACHAUT

The subjoined passages in parallel columns show that Chaucer, in his *Book of the Duchess*, made considerable use of *Le Jugement dou Roy de Behaingne* by Guillaume de Machant.<sup>1</sup> In a good many lines the resemblance amounts to a close translation.

It seems likely—since we find Chaucer using Machaut's poem for so many details—that the plan of the *Book of the Duchess* likewise owes something to Machaut. The scheme of *Le Jugement* is briefly as follows:

On a fine morning in spring, the poet wanders out into a park where there is many a tree and many a blossom. He sits down by a brook, near a beautiful tower, concealing himself under the trees, to hear the birds sing. A lady approaches, accompanied only by a maid and a little dog. She is met by a knight, who greets her politely, but she passes on, without heeding. The knight overtakes her, and addresses her once more. She apologizes for her inattention, remarking that she was buried in thought. They exchange courtesies, and the knight begs to know the cause of her pensive mood, promising to do his best to comfort her. He himself, he avers, is suffering from bitter grief. The lady consents, on condition that the knight will reveal the origin of his own sorrow. Accordingly, they exchange confidences, in the hearing of the poet, whose presence remains unsuspected.

The lady, it appears, has lost her lover by death. The knight's *amie*, on the contrary, is living, but has forsaken him. They dispute amicably as to which case is the harder. William reveals himself, and, at his suggestion, the question is submitted to Jean de Luxembourg, King of Bohemia, who decides that the knight has the best of the argument.

Chaucer's meeting with the Knight in Black is reminiscent of the meeting of the Knight and the Lady in Machaut. Details of the conversation are imitated with some closeness.

<sup>1</sup> *Œuvres de Guillaume de Machaut*, publiées par Ernest Hüpffner, Société des anciens textes français, I (1908), 57-135.

|                                     |     |                                         |    |
|-------------------------------------|-----|-----------------------------------------|----|
| I wente and stood right at his fete | 502 | Mais quant amis, . . . .                | 56 |
| And grette him, but he spak noght,  |     | Fu aprochiez de la dame de pris, . . .  | 58 |
| But argued with his owne thoght.    | 504 | La salua.                               | 60 |
|                                     |     | Et la dame, que pensée argua,           |    |
|                                     |     | Sans riens respondre a li, le trespasa. | 62 |

In both poems there are apologies for the unintentional discourtesy:

|                                                                            |     |                                                                              |     |
|----------------------------------------------------------------------------|-----|------------------------------------------------------------------------------|-----|
| He sayde, "I prey thee, be not<br>wrooth,                                  | 519 | "Certes, sire, pas ne vous entendī<br>Pour mon penser qui le me deffendi;    | 70  |
| I herde thee not, to sayn the sooth,                                       |     | Mais se j'ay fait                                                            |     |
| Ne I saw thee not, sir, trewely."                                          | 521 | Riens ou il ait villennie ou meffait,                                        | 74  |
|                                                                            |     | Vueilliez le moy pardonner, s'il vous<br>plait."                             |     |
| "Me thinketh in gret sorwe I you<br>see;                                   | 547 | "Triste vous voy.                                                            | 88  |
| But certes, sire, yif that ye<br>Wolde ought dis cure me your wo,          |     | Mais je vous jur et promet par ma<br>foy,                                    |     |
| I wolde, as wis god helpe me so,                                           |     | S'a moy volez descouvrir vostre anoy,                                        |     |
| Amende it, yif I can or may."                                              | 550 | Que je feray tout le pooir de moy<br>De l'adrecier."                         | 92  |
| "Graunt mercy, goode frend," quod<br>he,                                   | 560 | Et la dame l'en prist a mercier,                                             | 93  |
| "I thanke thee that thou woldest so,<br>But it may never the rather be do. |     | Et dist, "Sire, nuls ne m'en puet<br>aidier,                                 |     |
| No man may my sorwe glade                                                  |     | Ne nuls fors Dieus ne porroit alegier                                        |     |
| That maketh my hewe to falle and<br>fade."                                 | 564 | La grief dolour                                                              |     |
|                                                                            |     | Qui fait palir et teindre ma colour."                                        | 97  |
| "The pure deeth is so my fo,                                               | 583 | "(La mort) Qui a grant tort                                                  | 196 |
| I wolde deye, hit wolde not so."                                           | 584 | Par devers moy, quant elle ne s'amort<br>A moy mordre de son dolereus mort." | 198 |

Vss. 599-616 in Chaucer resemble vss. 177-87 in Machaut, but the resemblance need not be pressed. We may continue with really significant parallels.

|                                             |     |                                                        |      |
|---------------------------------------------|-----|--------------------------------------------------------|------|
| "So turneth she [Fortune] hir false<br>whel | 643 | "Et n'est estable,                                     | 1072 |
| Aboute, for it is no-thing stable,          |     | Eins est toudis changant et variable,                  |      |
| Now by the fyre, now at table."             | 645 | Puis ci, puis la, or au feu, a la table." <sup>1</sup> | 1074 |
| "Good sir, tel me al hoolly."               | 746 | "Dites le moy."                                        | 251  |
| "Blythly," quod he, "com sit adoun;         | 749 | "Moult volentiers, mais que vous<br>m'escoutez,        | 253  |
| I telle thee up condicioun                  |     | Et que vo cuer de tristesse gettez,                    |      |
| That thou hoolly, with al thy wit,          |     | Par quoy toute vostre entente mettez                   |      |
| Do thyn entent to herkene it."              | 752 | A moy oir."                                            | 256  |

The celebrated passage in which the Knight in Black tells Chaucer how he was devoted to Love before he became enamored of any

<sup>1</sup> Note that these lines are from another part of the poem. They are a part of the Knight's account of his lady's inconstancy. Chaucer has applied them to fickle Fortune.

particular lady, and how he prayed the God to "beset" his heart properly sometime, should be compared with two distinct passages in the *Jugement*, to both of which Chaucer is clearly indebted. One is a similar avowal on the part of Machaut's Knight (vss. 261-73), the other is a portion of a speech of the Lady's (vss. 125-33). Let us first compare Chaucer, vss. 759-77, with Machaut, vss. 261-73, italicizing the lines that correspond.

|                                      |     |                                         |     |
|--------------------------------------|-----|-----------------------------------------|-----|
| "Sir," quod he, "sith first I couthe | 759 | "Dame, très dont que je me sos entendre | 261 |
| Have any maner wit fro youthe,       | 760 | Et que mes cuers pot sentir et com-     | 262 |
| Or kyndely understanding             |     | prendre                                 |     |
| To comprehende, in any thing,        |     | Que c'est amer, je ne finay de tendre   |     |
| What love was in myn owne wit,       |     | A estre amez;                           |     |
| Dredeles, I have ever yit            | 764 | Si que lonc temps, pour estre amis      |     |
| Be tributary and yiven rente         |     | clamez,                                 |     |
| To Love hoolly with good entente,    |     | Eins que mes cuers fust assis ne don-   |     |
| And through plesaunce become his     |     | nez                                     |     |
| thral                                |     | N'a dame nulle ottroiez n'assenez,      | 267 |
| With good wil, body, herte, and al.  | 768 |                                         |     |
| Al this I putte in his servage       |     |                                         |     |
| As to my lord, and did homage;       |     |                                         |     |
| And ful devoutly prayde him to,      |     | A Bonne Amour                           | 268 |
| He shulde besette myn herte so       | 772 | Par maintes fois fis devoute clamour    |     |
| That it plesaunce to him were        |     | Qu'elle mon cuer asseüst a l'onnour     |     |
| And worship to my lady dere.         |     | De celle en qui il fesoit son sejour,   |     |
| And this was long, and many a yeer   |     | Et que ce fust                          | 272 |
| Or that myn herte was set o-wher,    | 776 | Si que loange et gloire en receüst."    | 273 |
| That I did this."                    | 777 |                                         |     |

We observe that Chaucer has changed the order, so that his vss. 775-76, which correspond to Machaut's vss. 265-66, come after his vss. 771-74, which correspond to Machaut's vss. 268-73. We also note that Chaucer's vss. 764-70 do not correspond to anything in this passage of Machaut. In the other passage of Machaut (vss. 125-33), however, we find a striking parallel to Chaucer's vss. 764-70:

|                                     |     |                                          |     |
|-------------------------------------|-----|------------------------------------------|-----|
| "Dredelees, I have ever yit         | 764 | "Sire, il a bien set ans ou huit entiers | 125 |
| Be tributary and yiven rente        |     | Que mes cuers a esté sers et rentiers    | 126 |
| To Love hoolly with good entente,   |     | A Bonne Amour, si qu' apris a ses        |     |
|                                     |     | sentiers                                 |     |
|                                     |     | Ay très m'enfance.                       |     |
| And through plesaunce become his    |     | Car dès premiers que j'eus sa congnois-  |     |
| thral                               |     | sance,                                   |     |
| With good wil, body, herte, and al; | 768 | Cuer, corps, pooir, vie, avoir et puis-  | 130 |
|                                     |     | sance                                    |     |
|                                     |     | Et quanqu'il fu de moy, mis par          |     |
|                                     |     | plaisance                                |     |
|                                     |     | En son servage.                          |     |
| Al this I putte in his servage      |     | Et elle me retint en son hommage."       | 133 |
| As to my lord, and did homage."     | 770 |                                          |     |

Thus it appears that almost every word in vss. 759-77 of the *Book of the Duchess* is accounted for either by Machaut, vss. 261-73, or by Machaut, vss. 125-33.

We may now pass to the account which Chaucer's Knight in Black gives of his first meeting with Blanche:

|                                                                                                                                                                                                                                                                                                                                                                                                                                                    |                                                  |                                                                                                                                                                                                                                                                                                                  |                                                  |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------|
| 'It happed that I cam on a day<br>Into a place ther I say,<br>Trewly, the fairest companye<br>Of ladies that ever man with yð<br>Had seen togedres in oo place.<br>Shal I clepe it hap or grace<br>That broghte me ther? Nay, but<br>Fortune,<br>That is to lyen ful comune.                                                                                                                                                                       | 805<br><br><br><br><br><br><br><br><br>812       | "Tant qu'il avint qu'en une com-<br>paingnie<br>Ou il avoit mainte dame jolie,<br>Jeune, gentil, joieuse et envoisie,<br>Vins par Fortune,<br>Qui de mentir a tous est trop com-<br>mune.                                                                                                                        | 281<br><br><br><br><br><br>285                   |
| Among thise ladies thus echoon,<br>Soth to seyn, I saw oon<br>That lyk was noon of the route;<br>For I dar swere, withoute doute,<br>That, as the someres sonne bright<br>Is fairer, clerer, and hath more light<br>Than any planete in heven,<br>The mone or the sterres seven,<br>For al the world so hadde she<br>Surmounted hem alle of beaute,<br>Of maner and of comlinessse."                                                               | 817<br>818<br><br><br>822<br><br><br>826<br>827  | Si en choisi entre les autres une<br>Qui, tout aussi com li solaus la lune<br>Veint de clarté,<br>Avoit elle les autres seurmonté<br>De pris, d'onneur, de grace et de<br>biauté."                                                                                                                               | 286<br><br><br>290                               |
| "I saw hir daunce so comlyly,<br>Carole and singe so swetely,<br>Laughe and pleye so womanly,<br>And loke so debonairly,<br>So goodly speke and so frendly,<br>That, certes, I trowe that evermor<br>Nas seyn so blisful a tresor.<br>For every heer on hir hed,<br>Soth to seyn, it was not red,<br>Ne nouthur yelw, ne brown it nas;<br>Me thoghte most lyk gold it was.<br>And whiche eyen my lady hadde!<br>Debonair, goode, glade, and sadde, | 848<br><br><br><br>852<br><br><br>856<br><br>860 | "Car je la vi dancier si cointement<br>Et puis chanter si très jollement,<br>Rire et jouer si gracieusement,<br><br>Qu'onques encor<br>Ne fu veü plus gracieus tresor.<br>Car si cheveus ressambloient fil d'or<br>Et n'estoient ne trop blont ne trop<br>sor.<br><br>Mais si dui oueil . . . .<br>Furent riant, | 297<br><br><br><br><br><br>303<br><br>312<br>316 |
| Simple, of good mochel, noght to<br>wyde;                                                                                                                                                                                                                                                                                                                                                                                                          | 861                                              | . . . . dous, humble et attraiaint, . . . .<br>Et s'estoient clungnetant par mesure,<br>Fendus a point, sans trop grant<br>ouverture,<br>Tout acquerant par leur douce<br>pointure;<br>N'a l'entreouvrir<br>Ne se peüst nuls homs qui soit<br>couvrir                                                            | 318<br>321<br>322                                |
| Therto hir look nas not a-syde,<br>Ne overthwert, but beset so wel<br>It drew and took up everydel<br>Alle that on hir gan beholde.                                                                                                                                                                                                                                                                                                                | 862                                              | Qu' en mi le cuer ne l'alassent ferir <sup>1</sup><br>S' il leur pleüst, et pour euls retenir.<br>Mais leurs regars                                                                                                                                                                                              |                                                  |
| Hir eyen semed anon she wolde<br>Have mercy,— foomles wenden so;<br>But it was never the rather do.                                                                                                                                                                                                                                                                                                                                                | 866                                              |                                                                                                                                                                                                                                                                                                                  |                                                  |

<sup>1</sup> Cf. also Chaucer, vs. 883: "But many oon with hir look she herte."

|                                                                                                                                                                                                               |     |                                                |     |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|------------------------------------------------|-----|
| It nas no countrefeted thing;<br>It was hir owne pure loking,<br>That the goddesse, dame Nature,<br>Had made hem open by mesure,<br>And clos; for, were she never so glad,<br>Hir loking was not foly sprad." | 870 | Merci donnant par samblant, aus<br>musars      | 329 |
|                                                                                                                                                                                                               | 874 | N'estoit mie folettement espars." <sup>1</sup> | 330 |

Chaucer's Knight says that he cannot describe the lady's face (vss. 895 ff.). Machaut's Knight had given an elaborate description of nose, mouth, cheeks, teeth, and chin. Here Chaucer has deliberately departed from his model, and with good judgment. There is, however, still one reminiscence:

|                                                                                                                                                                                                                                                                                                            |                                   |                                                                                                                                                                                                                                                                                                                                                                                            |                                             |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------|
| "But thus moche dar I seyn, that<br>she<br>Was rody, fresh, and lyvely hewed;<br>And every day hir beaute newed.<br>And negh hir face was aldir-best;<br>For certes Nature hadde swich lest<br>To make that fair that trewly she<br>Was hir cheef patron of beautee<br>And cheef ensample of al hir werk." | 903<br><br><br><br>906<br><br>910 | "Mais a merveille<br>Fu sa couleur, des autres nompareille,<br>Car elle fu vive, fresche et vermeille.<br><br>Tant fu belle, <sup>2</sup> que je croy fermement,<br>Se Nature, qui tout fait soutilment,<br>En voloit faire une aussi proprement,<br>Qu'elle y faurroit<br>Et que jamais assener n'i sarroit,<br>Se l'exemple de ceste ci n'avoit<br>Qui de biauté toutes autres passoit." | 356<br><br>358<br><br>397<br><br>400<br>403 |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------|

Chaucer's phrase, "the noble yift of hir mercy" (v. 1270) occurs twice in the French poem:

Vous remerci  
Dou noble don de vo douce merci.  
—vss. 640–41.  
La merciay com vous avez oi  
Dou noble don de sa douce merci.  
—vss. 669–70.

The following parallel is sufficiently striking:

|                                                                                                                                                                                                                                                                                                                                  |                                      |                                                                                                                                                                                                                                                                                                                                                                                                        |                                  |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------|
| Our hertes wern so even a payre<br>That never nas that oon contrayre<br>To that other, for no wo.<br>For soth yliche they suffred tho<br>Oo blisse and eek oo sorwe bothe;<br>Yliche they were bothe gladde and<br>wrothe:<br>Al was us oon, withoute were;<br>And thus we lived ful many a yere<br>So wel, I can nat telle how. | 1289<br>1290<br><br>1294<br><br>1297 | De nos deus cuers estoit si juste paire<br>Qu'onques ne fu l'un a l'autre con-<br>traire;<br>Ensois estoient<br>Tuit d'un acort; une pensée avoient;<br>De volonté, de desir se sambloient;<br>Un bien, un mal, une joie sentoient<br>Conjointement,<br>N'onques ne fu entre eaus deus autre-<br>ment,<br>Mals c'a toudis esté si loiaument<br>Qu'il n'ot onques un vilain pensement<br>En nos amours. | 166<br><br>170<br><br>174<br>176 |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------|

<sup>1</sup> In the punctuation of Machaut, vss. 329–30, I follow Höpffner's text. But Chaucer understood the French differently, taking "aus musars" with "par samblant." Probably Chaucer was right, and we should remove Höpffner's comma after "samblant" and put one after "musars."

<sup>2</sup> The subject is now the *lady*, not "couleur." In the intervening lines Machaut has given us further enumerative description. With vss. 361–63 of the French we may

Sandras has already quoted vss. 281-90 of Machaut's poem as the source of vss. 817-27 of the *Book of the Duchess*, but he credits them to the *Fontaine Amoureuse*.<sup>1</sup> He has also quoted vss. 166-67, 169-73 of Machaut's poem (with a correct ascription to "Jugem. du bon roi de Behaigne") as the source of vss. 1289-91, 1293-96, of Chaucer.<sup>2</sup>

"One might have imagined," writes Tyrwhitt of the *Book of the Duchess*, "that this poem, written upon a particular occasion, was in all probability an original composition; but upon comparing the portrait of a beautiful woman, which M. de la Ravilière [Poes. du R. de N. Gloss. v. BELEE.] has cited from Ms. du Roi, N° 7612. with Chaucer's description of his heroine [ver. 817, *et seq.*], I find that several lines in the latter are literally translated from the former. I should not therefore be surprized, if, upon a further examination of the Ms. it should appear, that our author, according to his usual practice, had borrowed a considerable part of his work from some French poet."<sup>3</sup>

The portrait of a beautiful woman which Tyrwhitt found in Lévasque de la Ravillière's note,<sup>4</sup> credited simply to "Manuscrit du Roi, N° 7612," without indication of title or author, is a string of excerpts from Machaut's *Jugement dou Roy de Behaingne*. It comprises the following verses of that poem: 281-82, 286-89, 297-322, 325-26 (substantially), 337-43, 348-400, 1234-38, 1249, 1253-55. Thus it appears that my results in the present paper have been in part anticipated by Tyrwhitt.<sup>5</sup>

compare Chaucer, vss. 939-47; and with vss. 364-82 of the French, we may compare Chaucer, vss. 953-60. In these two passages the resemblances would not be significant but for the parallels already quoted.

<sup>1</sup> *Étude sur G. Chaucer* (1859), pp. 292-93. Sandras adds "etc." to both passages, which shows that he saw further resemblances (cf. also p. 90). He remarks (p. 94): "L'éloge de Blanche est surtout tiré du ditié de *Remède de Fortune*" (p. 94). See also Furnivall, *Trial Forewords*, p. 47; Skeat, note on *Book of the Duchess*, vs. 805 (*Oxford Chaucer*, I, 483). Cf. ten Brink, *Chaucer: Studien* (1870), I, 7-8.

<sup>2</sup> Pp. 94-95. Cf. Skeat, note on *Book of the Duchess*, vs. 1288 (*Oxford Chaucer*, I, 494).

<sup>3</sup> Note on the Retraction in the "Parson's Tale," *Canterbury Tales* III (1775), 312-13.

<sup>4</sup> *Les Poésies du Roy de Navarre* (Paris, 1742), II, 201-5.

<sup>5</sup> Skeat is partly right in his conjecture that the verses quoted by Sandras, p. 293, as from the *La Fontaine Amoureuse* (we have found that they are really *Le Jugement dou Roy de Behaingne*, vss. 281-90) "are, no doubt, the lines to which Tyrwhitt refers in his remarks . . . in a note to the last paragraph of the *Persones Tale*" (note on *Book of the Duchess*, vs. 805, *Oxford Chaucer*, I, 483). On "Manuscrit du Roi, N° 7612," see Chichmaref, *Guillaume de Machaut, Poésies Lyriques*, I, lxxiii.

The reader who is intimately acquainted with the *Book of the Duchess* will not fail to perceive that the imitations which the present paper designates, even when they are added to all that have been signalized heretofore, by no means discredit Chaucer's originality in that charming and generally underrated poem. If, for example, the whole description of the Duchess Blanche is compared with the whole description of the lost lady in Machaut, the freedom of Chaucer's hand comes out in the most striking way. For one thing, he has abolished the artistic formality of the French poet, and has given to the passage an appearance of artless inevitability that none but Chaucer could achieve.

## II. "MAKE THE METRES OF HEM AS THEE LESTE"

The words of the God of Love to Chaucer in the Prologue to the *Legend of Good Women*, "Make the metres of hem as thee leste" (B, 562), have assumed a fictitious importance in the minds of Chaucerians. Clearly, it will not do to maintain that this permissive observation is either greatly or specially significant, unless we can feel sure that it is not a mere reflex of something that Chaucer had read. And that it is such a reflex appears, on the whole, rather probable. In fact, the line in question may easily be explained as a reversal of the injunction which the King of Navarre lays upon Guillaume de Machaut in *Le Jugement dou Roy de Navarre*.

Machaut, as we have seen, had made the King of Bohemia decide that a knight whose *amie* has forsaken him is in harder case than a lady who has lost her lover by death.<sup>1</sup> This was in the *Jugement dou Roy de Behaingne*, with which, as we now know, Chaucer was very familiar. Machaut finished the poem as early as 1346. Somewhat later, apparently in 1349, he began a palinode—*Le Jugement dou Roy de Navarre*—in which the former judgment is reversed. Machaut represents himself as accused of wronging the ladies in his previous poem.<sup>2</sup> The case is submitted to the King of Navarre, and is argued at great length. Machaut is found guilty on three counts, and the king passes the following sentence:

Il vous couvient, chose est certaine,  
Faire un lay pour la premereinne

<sup>1</sup> See p. 465, above.

<sup>2</sup> See vss. 811 ff., 863 ff., 915 ff., and elsewhere.

Amiablement, sans tenson;  
 Pour la seconde une chanson  
 De trois vers et a un refrain  
 —Oëz, comment je le refrain —  
 Qui par le refrain se commense,  
 Si comme on doit chanter a danse;  
 Et pour la tierce, une balade.  
 Or n'en faites pas le malade,  
 Eins respondes haitiement  
 Après nostre commandement  
 De tous poins vostre entencion;  
 Je fais ci ma conclusion.<sup>1</sup>

There is a manifest resemblance between Machaut's situation in the *Jugement dou Roy de Navarre* and Chaucer's in the Prologue to the *Legend*. Both poets have offended in a similar way, and both are sentenced to make similar reparation. This resemblance alone, in view of Chaucer's fondness for Machaut, is enough to justify the conjecture that the plan of the Prologue to the *Legend* was suggested or influenced by the *Jugement dou Roy de Navarre*.<sup>2</sup> But, quite apart from any resemblance, we have strong reasons for believing that Chaucer had read Machaut's poem before he wrote the Prologue. That he had read Machaut's *Fontaine Amoureuse* before this time has long been a matter of common knowledge.<sup>3</sup> We now know that he had also read the *Jugement dou Roy de Behaingne*. The last-named poem was written not later than 1346,<sup>4</sup> the *Fontaine Amoureuse* between the end of 1360 and the end of 1362.<sup>5</sup> The *Jugement dou Roy de Navarre* appears to date from 1349 and 1350,<sup>6</sup>

<sup>1</sup> Vss. 4181-94 (*Œuvres*, ed. Höpffner, I, 281-82).

<sup>2</sup> The following passage in *Le Jugement dou Roy de Navarre* bears a certain resemblance to the Prologue to the *Legend* (A, vss. 342-48; cf. B, vss. 364-69):

J'ay bien de besoingnes escriptes  
 Devers moy, de plusieurs manieres,  
 De moult de diverses matieres,  
 Dont l'une l'autre ne ressamble.

—vss. 884-87.

Prologue A, vss. 326-32 (B, vss. 350-56) may also be compared with Machaut, vss. 827-38. But the argument does not depend on such resemblances, which may be accidental.

<sup>3</sup> Since he used it in the *Book of the Duchess*. See Sandras, p. 294, n. 1; ten Brink *Chaucer: Studien*, I, 8 ff., 198 ff.

<sup>4</sup> Höpffner, *Œuvres de Guillaume de Machaut*, I, lix; Chichmaref, *Guillaume de Machaut, Poésies Lyriques*, I, xli. The king was killed in the Battle of Cressy, August 25, 1346; the poem represents him as alive.

<sup>5</sup> Höpffner, I, xxxviii-xxxix; cf. Chichmaref, I, li-liii.

<sup>6</sup> Höpffner, I, xxx-xxxi, lxxv ff.; Chichmaref, I, xlv.

that is to say, it falls between the other two. What we know about Machaut's manuscripts and his method of arranging his works<sup>1</sup> makes it all but certain that Chaucer found the *Jugement dou Roy de Behaingne* and the *Fontaine Amoureuse* in a single manuscript, and that any such manuscript would also have contained the *Jugement dou Roy de Navarre*. Clearly, then—whether or not this poem had its influence on the plan of the Prologue to the *Legend*—nothing was more natural than for Chaucer to remember it when he was writing the conclusion of the Prologue, and for him, thus remembering it, to substitute for the stringent metrical orders given by the judge in Machaut a free-and-easy utterance "Make the metres as thee leste" on the part of the judge who settled *his* case.

These considerations are strengthened by a study of that extraordinary anonymous work the *Trésor Amoureux*, ascribed to Froissart, without good grounds, by Kervyn de Lettenhove.

The introductory part of this poem (or collection of poems) bears a general resemblance to the Prologue to the *Legend*. The author has a dream in which he finds himself in a beautiful garden where there are two splendid pavilions:

Mais tout ainsi que je pensoye  
A ceste belle vision,  
Il me vint en advision  
Que je l'escrisoie en un livre  
Pour en avoir mieulx à delivre  
Remenissance ou retentive  
Par memoire ymaginative,  
Et disoie: "Je fay cy vers,  
Lesquels ne sont pas trop divers,  
Car ilz ne sont que coupletes  
En fourme de lignes doubletes."<sup>2</sup>

—vss. 88 ff.

The poet is conducted into the presence of the God of Love, who is holding a court. Love takes him into his service, and observes with approval that he is writing an account of the vision.<sup>3</sup> Love then gives him full instructions as to the making of the book. These include very minute directions about the different meters to be used.

<sup>1</sup> See Höpffner, I, xliv ff., and (especially) Chichmaref, I, lxxii ff.

<sup>2</sup> *Œuvres de Froissart, Poésies*, ed. Scheler, III, 55.

<sup>3</sup> Vss. 508 ff. (III, 68).

Parmi ce que tu en as fait  
 Seize cens couplettes feras  
 Et en quatre pars les mettras;  
 Ce sont quatre cens en chascune  
 Partie de rytme commune.  
 Entre les quatre pars espases  
 Ara trois, se tu les compases  
 Justement; et en ta premiere  
 Espasse, par bonne maniere,  
 Des balades y veuil avoir  
 Quarante quatre au dire voir;  
 Et en l'espasse du milieu,  
 Que pour quarante n'i ait lieu;  
 Et en l'espasse derreniere  
 Autel nombre qu'en la premiere.  
 Des rondeaulz y veuil trente six,  
 Justement entez et assis,  
 Douze en chascun nombre des trois,  
 Afin qu'il ne soit trop estrois.  
 Douze balades estiras,  
 Où les douze rondeaulz liras  
 Quant tu les y aras entez.<sup>1</sup>

It is quite possible that Chaucer knew the *Trésor Amoureux*,<sup>2</sup> and that, finding himself, in fact or fiction, intrusted with a commission somewhat similar to that of the author, he thought, with a smile, of the pedantic instructions given to his predecessor. This alone would account well enough for his representing the God of Love in his own vision as less rigorous in imposing metrical requirements: "Make the metres of hem as thee leste!"

However that may be, there is little doubt that Chaucer was acquainted with Machaut's *Jugement dou Roy de Navarre*, and such acquaintance is all we need for our purposes. The author of the *Trésor* probably knew Machaut's poem; for everybody read Machaut. If Chaucer knew both poems, so much the better. If, indeed, it had actually become the fashion to say something about meter—then, best of all! Whatever hypothesis we choose to adopt, we are free at last from the necessity of contemplating Chaucer's line as a literary or biographical document of weighty importance.

<sup>1</sup> Vss. 734 ff. (III, 75).

<sup>2</sup> The date of the *Trésor Amoureux* is not exactly determinable, but there is no reason to regard the poem as later than Chaucer's *Legend*.

## III. THE WIFE OF BATH

In al the parisshe wyf ne was ther noon  
 That to the offring bfore hir sholde goon;  
 And if ther dide, certayn so wrooth was she  
 That she was out of alle charitee.

—Prol., vss. 449-52.

This passage is excellently illustrated by chap. 35 of Eustache Deschamps's *Miroir de Mariage*. A woman is speaking to her son-in-law about his wife:

Et se moy et ses parens sommes  
 A une grant feste au moustier,  
 Elle me doit la compaignier  
 Pour veoir qui fera la grande  
 Et qui doit aler a l'offrande  
 Devant ou moien ou derrain,  
 Comment on se prant par la main,  
 Et comment d'un autre costel  
 On se flechist devant l'autel,  
 En baisant l'estole du prestre,  
 Auquel bout son siege doit estre,  
 Comment on s'en doit retourner,  
 Sa teste faire et atourner,  
 Soy excusir d'offrir devant:  
 "Passez.—Non feray.—Or avant!  
 Certes si ferez, ma cousine.  
 —Non feray.—Huchez no voisine,  
 Qu'elle doit mieux devant offrir.  
 —Vous ne le devriez souffrir,"  
 Dist la voisine; "n' appartient  
 A moy: offrez, qu'a vous ne tient  
 Que li prestres ne se delivre.  
 Certes l'en me tendroit pour yvre  
 Et aussi bien sote seroye,  
 S'en nul lieu devant vous offroye."  
 La se tiennent lieue et demie:  
 "Offrez.—Certes vel feray mie."  
 Et au derrain va la plus grande  
 Devant les aultres a l'offrande.<sup>1</sup>

## IV. "A FINCH EEK COUDE HE PULLE"

"And prively a finch eek coude he pulle" (Prol., vs. 652) was interpreted by Tyrwhitt as a proverbial expression. According to

<sup>1</sup> Vss. 3262-90 (*Œuvres Complètes*, ed. Raynaud, IX, 109-10).

him "to pull a finch" signified "to strip a man, by fraud, of his money,"<sup>1</sup> and in this erroneous gloss he has been followed by all the editors and by the *Oxford Dictionary*.<sup>2</sup> But, in the passage which includes this verse, Chaucer is not speaking of fraud: he is describing the Summoner's method in cases of fornication. And the context indicates the meaning of "to pull a finch" with perfect clearness:<sup>3</sup>

He was a kindly chap; there was no better comrade ["fellow"] in the world. For a trifling bribe he would allow one of his boon companions to keep a concubine for a twelvemonth, and then excuse him from appearing in the archdeacon's court. Indeed, on the quiet he himself could *pull a finch*; and he was always ready to explain to other good fellows of his own sort that, *in such cases*, there was no reason to fear the archdeacon's curse—for, if the fault were detected, a fine would settle the matter.

Obviously, *in swich cas* refers back to "pull a finch," and that, in its turn, is connected in thought with "have his concubin." To interpret the expression as equivalent to "cheating a greenhorn" simply destroys the continuity of the whole passage.

If the meaning of "pull a finch" is any longer in doubt, it may be settled by a reference to Michael Lindener's *Rastbüchlein*, where *federziehen* is mentioned as one of many "*wunderbarliche setzamme nammen*" for "*das kindermachen*."<sup>4</sup> And if a genuine English example is required, we have but to look at the punning remarks about "byrdys" in *Piers of Fullham*, where one should read, "To helpe ete hem, rost[e], or pulle,"—that is, "to help to eat them, to roast them, or to pluck them."<sup>5</sup> After this, it is scarcely necessary to refer to the gibe addressed to "l'amant discret" in various French songs which resemble the ballad of *The Baffled Knight*.<sup>6</sup>

<sup>1</sup> Glossary, s.v. "finch."

<sup>2</sup> S.v. "finch," 1; s.v. "pulle," I. 6.

<sup>3</sup> Professor Child's pupils will not forget the delicately casual way in which he used to call their attention to the true meaning of Chaucer's phrase.

<sup>4</sup> Ed. Lichtenstein, No. 1, p. 7.

<sup>5</sup> Hartshorne, *Ancient Metrical Tales*, p. 127, ll. 6-11.

<sup>6</sup> Child, No. 112, II, 479 ff. See pp. 480-82 for further parallels to this ballad, several of which contain the same turn.

Quand vous teniez l'alouette,  
 Il fallait la plumer.  
 Quand vous teniez la fillette,  
 Il la fallait baiser.<sup>1</sup>

Quand on tenait la caille,  
 Il fallait la plumer.  
 Quand on tenait la fille,  
 Il fallait l'embrasser.<sup>2</sup>

Il fallait plumer la perdrix  
 Pendant qu'elle était prise.<sup>3</sup>

Mon beou moussu, quand l'on la ten,  
 Fau plumar la gallino.<sup>4</sup>

#### V. CHAUCER AND "L'INTELLIGENZA"

Koeppel is inclined to think that Chaucer knew the Italian poem called *L'Intelligenza*.<sup>5</sup> But the evidence, apart from the name

<sup>1</sup> Rolland, *Recueil des chansons populaires*, I, 28.

<sup>2</sup> Guillou, *Chansons populaires de l'Ain*, p. 102.

<sup>3</sup> Bladé, *Poésies populaires en langage française recueillies dans l'Armagnac et l'Agenais*, p. 77.

<sup>4</sup> Arbaud, *Chants populaires de la Provence*, II, 92.

It is not denied that "to pull (or pluck) a pigeon" (or the like) often means "to cheat or strip a dupe." Besides the examples that have already been collected (Tyrwhitt, *Glossary*, s. v. "finch;" Skeat on Prol., vs. 649; *Oxford Dictionary*, s. v. "pigeon," 3b; s. v. "pluck," v., I, 6; s. v. "pull," v., I, 6), the following may be cited: "We wyl knowe who pulled the henne" (*A Pore Helpe*, vs. 251, Hazlitt, *Early Popular Poetry*, III, 261); "And these poor silly young birds are commonly caught before they be fledged, and pulled bare before ever they knew they had feathers" (Peacham, *The Worth of a Penny*; Arber, *An English Garner*, 1st ed., VI, 259); "Thou look'st like a poor pigeon, pull'd of late" ("The Three Ladies of London," Hazlitt's *Dodsley*, VI, 319); "Then will relate how this great bird was pull'd of his rich feathers, and most finely gull'd" ("The Hog Hath Lost His Pearl," v, 1, Collier's *Dodsley*, VI, 389); "Was there ever green plover so pull'd?" (Ben Jonson, *Bartholomew Fair*, iv, 1); "*Pennyboy Senior*: And what plover's that They have brought to pull? *Broker*: I know not, some green plover" (Jonson, *The Staple of News*, ii, 1); "A religious house forsooth, where his plumes shall be well pulled" (Coryat, *Crudities*, 1611, p. 168, ed. 1776, I, 210). See also Moisan de Brieux, *Origines de quelques coutumes anciennes et de plusieurs façons de parler triviales* (Caen, 1874), II, 128.

But these phrases (as well as the familiar "to have a crow to pull, or to pluck, with one," in the sense of "to have a bone to pick," "a quarrel to settle") throw no light on the verse which we are considering. The summoner's functions are well described in the *Friar's Tale*, as well as the scope of the archdeacon's jurisdiction, and punishing "confidence men" does not appear in the list.

<sup>5</sup> *Englische Studien*, XX, 156-57. Miss Hammond incautiously accepts the view that Chaucer used *L'Intelligenza* in *Troilus*, ii, 19-21 (*Chaucer, a Bibliographical Manual*, p. 83).

*Analida* (which proves nothing) consists only in the resemblance between the following passages:

Eek, though I speke of love unfeelingly,  
No wonder is, for it no thing of newe is  
A blind man can nat iuggen wel in hewis.

—*Troilus*, ii, 19-21.

E non si pò d'amor proprio parlare  
A chi non prova i soi dolzi savori,  
E senza prova non sen pò stimare  
Più che lo ceco nato de' colori.

—*L'Intelligenza*, ed. Gellrich, st. 5.

The comparison has no force. The Italian author does not (like Chaucer) pretend to be an outsider in the affairs of love. On the contrary, he represents himself as a connoisseur and remarks that love is a subject that cannot be made intelligible to those who have not felt its charms. As to the blind man's lack of judgment in colors, that is a very common proverb, popular for centuries and of European currency.<sup>1</sup> It occurs, for example, in the *Confessio Amantis*:

The blind man no colour demeth,  
But al is on, riht as him semeth (vss. 2489-90),<sup>2</sup>

and in Hoccleve's *De Regimine Principum*, vs. 994: "The blynde man of colours al wrong deemeth."<sup>3</sup> And the mediaeval Latin "*Cecus non iudicat de coloribus*" occurs as a marginal gloss in both Hoccleve and Gower. Later examples are numerous (as in Greene, *Ciceronis Amor*, 1589: "Thinke me not then so blind but I can judge of coullors"<sup>4</sup>), but need not be multiplied.

#### VI. "NO MAN CASTE HIS PILCH AWAY"

What shul thise clothes many-fold  
Lo! this hote somers day?—  
After greet heet cometh cold;  
No man caste his pilche away.

—*Proverbs* (Skeat, *Oxford Chaucer*, I, 407).

<sup>1</sup> See Haeckel, *Das Sprichwort bei Chaucer*, No. 94, p. 29 (*Erlanger Beiträge*, VIII); Walz, *Das Sprichwort bei Gower*, No. 72, p. 25.

<sup>2</sup> Pauli, II, 210; Macaulay, III, 15.

<sup>3</sup> Ed. Wright, p. 36; ed. Furnivall, *Works of Hoccleve*, III, 36.

<sup>4</sup> Grosart, VII, 143.

Cf. *Li Proverbe au Vilain*, No. 44 (ed. Tobler, p. 20):

Cil qui se desgarnist  
 Dou sien, on l'escharnist,  
 Quant il n'a mais que prendre;  
 Tost va avoiers et vient.  
 Mais hon qui honte crient,  
 N'i s'i lait pas souzprendre.  
*Et par pluie et par bel tens doit on porter sa chape,*  
*ce dit li vilains.*

*Fecunda Ratis*, vss. 613-14 (ed. Voigt, p. 119):<sup>1</sup>

Byrrum, si sapias, adhibebis sole sereno;  
 Fac utrum libeat pluua independente, viator.

Voigt quotes *Proverbia Heinrichi*: "Byrrum sole feras: licet, est si nimbus, omittas." The proverb is also well known in French and German.<sup>2</sup>

#### VII. "CAST UP THE GATES"

With that gan al her meyne for to shoute,  
 "A! go we see! Caste up the yatis wide!  
 For through this strete he mot to paleys ride."

—*Troilus*, ii, 614-16.

The reading *yatis* is thoroughly established by manuscript authority; but Professor Skeat (followed by Professor McCormick) rejects it, substituting *latis* ("lattice"), on the strength of Harleian 3943 (a very poor manuscript).<sup>3</sup> He describes "the ordinary reading 'gates' " as "ludicrously wrong."<sup>4</sup> But it is perfectly correct, and should stand. Cressid's household wish the porter to open the gates of her mansion in order that they may stand in the gateway (or go out into the street) so as to see Troilus as he passes. "Caste up" of course means "open" (cf. *dup*, and Ger. *aufmachen*)—a sense which the *Oxford Dictionary* seems to have missed. The following passages will suffice to illustrate this meaning:

<sup>1</sup> Cited by Tobler.

<sup>2</sup> See Le Roux de Lincy, *Le Livre des Proverbes*, 1st ed., II, 126; 2d ed., II, 174; G. Paris *Journal des Savants*, 1809, pp. 567-68; I. v. Zingerle, *Die deutschen Sprichwörter im Mittelalter*, p. 99 (all cited by Voigt or Tobler).

<sup>3</sup> I know of no other MS that has anything but *yatis* in some form or other. Professor Lounsbury's characterization of Harleian 3943 as "much the worst that has been printed" (*Studies in Chaucer*, I, 398) is richly deserved.

<sup>4</sup> *Oxford Chaucer*, II, lxxii.

Leit down the bryg, kest wp the zettis wide.—[Blind Harry,] *Wallace*, iv, 483 (ed. Moir, p. 63).

Cast up my gates baith broad and wide.—Child's *Ballads*, No. 197, st. 2 (IV, 50).

Cast up my yetts baith wide and braid.—Child's *Ballads*, No. 300 t.10 (IV, 175).

Cast up the door.—Var. lect. in *Songs from David Herd's Manuscripts*, ed. Hecht, p. 151.

#### VIII. "DREDE FOND FIRST GODDES"

The epigrammatic utterance of the skeptical Cressid, "Eek drede fond first goddes, I suppose" (*Troilus*, iv, 1408<sup>1</sup>), is well known as a doubtful fragment of Petronius<sup>2</sup> ("Primus in orbe deos fecit timor") quoted by Fulgentius,<sup>3</sup> and as occurring also in Statius, *Theb.*, iii, 661. Miss Petersen notes it from Holkot, *Super Libros Sapientiae*, lectio 164: "Petronius lacedonum: primus in orbe deos fecit inesse timor."<sup>4</sup> It should be observed that Holkot's quotation is from some elegiac poem, since it is a pentameter, whereas in both Petronius (Fulgentius) and Statius the words (without *innesse*) begin a hexameter.

We may compare Peter Cantor, *Verbum Abbreviatum*, cap. 93<sup>5</sup> ("Talis enim cum philosopho dicit: Primus in orbe deos fecit timor") and Johannes de Alta Silva, *Dolopathos*<sup>6</sup> ("Quid aliud, ait, quam quod poeta Virgilius sentiebat: Primus, inquiens, in orbe deos fecit timor"). In Herbert's French version of the *Dolopathos* we find:

Virgiles dist outreiemant  
Que si fait deu premieremant  
Furent par grant paor troveit.<sup>7</sup>

Herbert's editors quote *Aeneid*, viii, 40–41:

Neu belli terrere minis; timor omnis et irae  
Concessere deum.

<sup>1</sup> Not in the *Filostrato*.

<sup>2</sup> Frag. 37 Bücheler. See also Bücheler-Riese, *Anthol. Lat.*, No. 471, I (1894), 345.

<sup>3</sup> *Mythol.*, i, 1.

<sup>4</sup> *On the Sources of the Nonne Prestes Tale* (Radcliffe College Monographs, No. 10), 1898, p. 116.

<sup>5</sup> Migne, *Pat. Lat.*, CCV, 271 C.

<sup>6</sup> Ed. Oesterley, p. 93.

<sup>7</sup> Vss. 12,371–73, ed. Brunet and Montaiglon, pp. 413–14.

## IX. CHAUCER AND GEOFFREY DE VINSauf

Tyrwhitt long ago identified the Nun's Priest's "Gaufred, dere mayster soverayn"<sup>1</sup> as Geoffrey de Vinsauf, and showed that Chaucer was acquainted with the lamentation for Richard Cœur de Lion in that rhetorician's *Nova Poetria*, vss. 366 ff.<sup>2</sup> Equally certain, though hitherto unrecorded, is Chaucer's use of Geoffrey at an earlier date, for the odd figure of the "hertes lyne" in the first book of the *Troilus* is clearly borrowed from the *Nova Poetria*.

For every wight that hath an hous to founde  
Ne renneth nought the werk for to beginne  
With rakel honde, but he wol byde a stounde,  
And sende his hertes lyne out fro withinne  
Alderfirst, his purpos for to winne.

—i, 1065-69.

This is an almost literal translation of the following lines from Geoffrey's poetical handbook:

Si quis habet fundare domum, non currat ad actum  
Impetuosa manus: intrinseca linea cordis  
Praemetitur opus.<sup>3</sup>

—vss. 43-45.

Chaucer, it is manifest, read *currit* (perhaps rightly) instead of *currat*; but he mistook *praemetitur* ("measures beforehand") for *praemittitur* or *praemittetur*—or else his manuscript was wrong.

Perhaps we may also recognize the influence of the *Nova Poetria* in the *Squire's Tale*. The knight who came with the steed of brass was a practised orator:

He with a manly voys seith his message  
After the forme used in his langage,  
Withouten vyce of sillable or of lettere;  
And, for his tale sholde seme the bettre,  
Accordant to his wordes was his chere,  
As techeth art of speche hem that it lere.

—F, 99-104.

Pertinent directions are given by Geoffrey at the very end of his treatise (vss. 2024 ff.). He insists that tongue, countenance, and bearing should all be duly studied by a speaker:

<sup>1</sup> *Canterbury Tales*, B, 4537.

<sup>2</sup> Leyser, *Historia Poetarum et Poematum Medii Aevi*, 1721, pp. 882 ff.

<sup>3</sup> *Ibid.*, p. 864.

In recitante sonent tres linguae: prima sit oris;  
Altera rhetorici vultus; et tertia gestus.

—vss. 2024–25.

Vultus et gestus gemino condita sapore  
Vis venit a lingua.

—vss. 2052–53.

The whole passage (vss. 2024–59<sup>1</sup>) is well worth reading, though it is too long to quote. Chaucer's "chere," it will be noticed, is broad enough to cover both *vultus* and *gestus*.

#### X. "MARCIA CATOUN"

Professor Tatlock<sup>2</sup> argues against the derivation of "Marcia Catoun"—in the Prologue to the *Legend*<sup>3</sup>—from St. Jerome and thinks that Chaucer learned about her from Dante (*Inf.*, iv, 128; *Purg.*, i, 78–81). He takes Chaucer to refer to Marcia, the wife of Cato of Utica, not to "Marcia Catonis filia minor" (St. Jerome). I have no doubt that Mr. Tatlock is right in supposing that Cato's wife is meant, and that Chaucer had Dante in mind rather than St. Jerome; but Dante does not tell Marcia's story in the *Divine Comedy*.<sup>4</sup> Besides, Dante does not afford the expression "Marcia Catoun." It is worth noting, then, that Geoffrey de Vinsauf has this very expression in vs. 1775: "'Dalida Sansonis' vel 'Marcia' pone 'Catonis.'"<sup>5</sup> Geoffrey is simply giving examples of different turns of phrase, and has nothing further to say about Marcia. From his association of "Marcia Catonis" with "Dalida Sansonis," however, it is fair to infer that he means "Marcia, Cato's wife." Since the passage about the "hertes lyne" proves that Chaucer knew Geoffrey's treatise when he wrote the *Troilus*, there is of course no difficulty in believing that he had read "Marcia Catonis" in this same treatise before he wrote the "ballade" in the Prologue. Still, a common rule of grammar (for which the modern schoolboy's example is "Hectoris Andromache") may have furnished him with the form of his

<sup>1</sup> Leyser, *op. cit.*, pp. 974–76.

<sup>2</sup> *Modern Philology*, III, 368–70; *The Development and Chronology of Chaucer's Works*, p. 101.

<sup>3</sup> B. vss. 252–53 (A. vss. 206–7):

Penalopee, and Marcia Catoun.  
Make of your wyfhod no comparisoun.

<sup>4</sup> He does tell it in the *Convito*, iv, 28; but there is no evidence that Chaucer was acquainted with the *Convito*.

<sup>5</sup> Leyser, p. 962.

phrase. Possibly the association with Delilah in Geoffrey's line was proverbial in the schools—the good wife set over against the bad. It remains to determine where Chaucer read any account of Marcia's devotion. Was it perhaps in Lucan's *Pharsalia*, ii, 326 ff.—a very famous passage? Note, at all events, the following lines:

Da foedera prisci  
Inlibata tori, da tantum nomen inane  
Conubii, liceat tumulo scripsisse *Catonis*  
*Marcia*.

—ii, 341-44.

Deschamps (*Miroir de Mariage*, vss. 5435 ff.) celebrates "Marcia, la fille Cathon." Perhaps Chaucer, after all, did not keep the two Marcias quite distinct in his mind.

#### XI. CHAUCER AND ALANUS DE INSULIS

The curious figure of a "Muse" conceived as "rusting"—in the *Envoy to Scogan*—is a reminiscence of Alanus de Insulis, though Alanus is not responsible for Chaucer's (half-jocose?) metaphor.

Ne thinke I never of sleep to wake my muse,  
That rusteth in my shethe stille in pees.  
Whyl I was yong, I putte hire forth in prees.

—vss. 38-40.

Cf. Alanus' poetical preface to the *Anticlaudianus*:

Auctoris mendico stylum, phalerasque poetae,  
Ne mea segnitiae Clio dejecta senescat,  
Ne jaceat calamus, scabra rubigine torpens.<sup>1</sup>

Note also the prose preface to the same:

Non enim timor [l. tumor] superbiae intus eructuans, ut exiret in populum, me hujus operis coegit ad fabricam, . . . sed ne meus sermo contraheret de curae raritate rubiginem.<sup>2</sup>

No one will forget the mention of "Anteclaudian" in the *House of Fame* (vs. 986) or the citation of "Aleyn in the Pleynt of Kinde" in the *Parliament of Fowls* (vs. 316).

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<sup>1</sup> Migne, *Pat. Lat.*, CCX, 488.

<sup>2</sup> *Ibid.*, cols. 487-88.